THE MAJOR

MAY-JUNE, 1901

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Established 1894.

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JUNE 1ST, 1901

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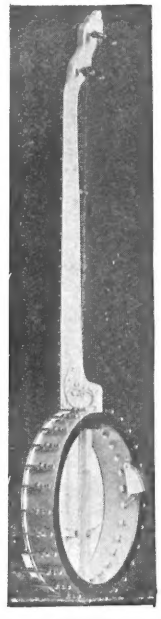

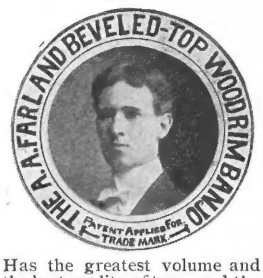

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VOL. I, NO. 3. NEW SERIES. MAY–JUNE, 1901. OLD SERIES, VOL. VII, NO. 39.

FRANK MARRIN.

THE MAJOR

An Independent Magazine for Mandolin, Banjo and Guitar players.

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EDITORIAL

SINCE the appearance of the March-April number of both the MAJOR and the ENTERPRISE, a long-considered arrangement has been made between the respective publishers, with the result that the MAJOR and ENTERPRISE are now combined and their subscription lists made one.

The consolidated journals will take the name of the MAJOR, whilst the size of the ENTERPRISE will be retained. It would be cheaper for us to adopt the smaller size in which the MAJOR was recently issued, but the facts that readers want the full-size music plates, and our quarter, half and whole-page advertisers more elbow room, impressed us with the policy of adopting a good size of page.

A change in the subscription price begins with this issue. It is now 25 cents per year. All who have sent in 75 cents or 50 cents of late, will be given one year for each "quarter" sent, dating from the time they subscribed. This is an era of low prices. It is the only way to reach the masses. That is what we are after. We want all kinds of players to take the MAJOR. Our good advertisers deserve an ever-increasing field, and we mean to give it them. That is why we make the MAJOR 25 cents a year, or 5 cents a copy. It doesn't mean an awful lot more money for us just now, but it means hundreds of new subscribers, and that's the great point. No need to walk a mile to the post office for a money order. Drop a quarter into an envelope and send it on. It will come all right.

The MAJOR's paid up subscription list is now big enough to arouse the envy of any banjo journal, and the reduced rate will certainly swell it to much greater proportions. This effects advertisers mightily. The MAJOR is a medium that will increase in value right along, and we now guarantee it *second to none*. Our combined subscription books alone prove that, and we can assure advertisers that they will will get their money's worth if they advertise right. Let us say just here that we don't care for advertising that is to appear only *once*. It rarely pays the advertiser, and the advertiser is often foolish enough to blame the journal. That's how it doesn't pay *us*. To anyone who can't afford more than one insertion, we say: "Don't advertise." Advertise systematically, and *it will pay*.

Now, readers, we intend to always give you a really good journal, and we shall look for your support and encouragement. Many of you promised us subscriptions in the past, but—well, never mind—send them now and we'll forgive you.

Recipients of sample copies should note that we do not send twice to the same person. When the new music season opens, you may look for more music pages. Furthermore, we shall use nothing but brand-new music from the leading composers.

We need not say more, except that the MAJOR is run on sound, honest lines, does not promise impossibilities, and is out to do its best for the trade and the profession.

MANY of our mandolin, banjo and guitar concert organizers seem to strain at a camel and swallow a gnat. Their concerts are termed "grand," but a more fitting name may be found. The opinions of a public audience and an unwise manager differ widely. Why expect an audience to be ravished with delight over two hours and a half of M. B. and G. selections? Very few people of the every-day concert-going type would care to sit that length of time to hear nothing but Paderewski, or Ysaye. It is quite true in music that one can have too much of a good thing. Concert managers should remember this. The kind of programme which really pleases the people, and which spells "success" instead of "failure," is that which is interspersed with vocalism, monologue, and other refined talent. We don't advocate the vaudeville style by any means, but we certainly do not advocate the pure, unadulterated B., M. and G. programme, especially if half of it is classical, and the other half rubbish. Don't deceive yourselves. The M., B. and G. are *not* at the top rung of the ladder yet; that is, not in a general sense, for many of our concerts do not encourage the ticket-buying public to come twice. Managers may be as artistic and ambitious as they like, but *beware of monotony*. Don't try to force things. Don't dictate to your audience. Stoop to conquer. Use *tact*.

RECENTLY, we had the pleasure of meeting quite a crowd of leading people in our line. In fact, we had quite a siege. Eugene Page and Miss Florence McCune appeared first. Then Mr. and Mrs. C. L. Partee, followed by Samuel Siegel, A. A. Farland, Miss Hilda Hemple and Frank S. Morrow. Add to the crowd, T. J. Armstrong, M. Rudy Heller, Maurice Jacobi, Fred. C. Meyer, O. H. Albrecht, and the Teachers' League concert, and you may take it for granted that everybody felt "good." We certainly did.

The Illuminating Point

By J. W. McLOUTH,

GRAND RAPIDS, MICH.

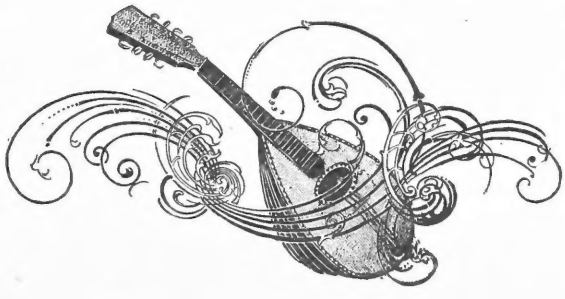
IN the illustration and explanation of any point in teaching, there is some one thing that is the "enlightening fact," the *key* to its solution. This *illuminating point* is for the *teacher* to *pcint out* and *impress* upon the mind of the pupil. It need not be said that in teaching any given subject this illuminating point will not be the same with all pupils. In giving a lesson there should always be a decided and evident advance in the pupil's ideal, his model of *how* and *what* to do. Especially should there be an advance in the "*how.*" Here is where many teachers fail to advance their pupils; they show what to do and leave it to the pupil to find out *how* to *do*, and, of course, he in his inexperience does not get the results that should be obtained and fails to accomplish what his teacher expected of him, and for this failure the teacher calls him stupid, when he should take the blame to himself. Right here is a test of good teaching. No teacher can succeed if he does not give the larger part of his best endeavors to the *how*, rather than to the *what;* but the *what* is also important. Knowing how and trying to do one's best work is not all. Will-effort is powerless until it has some feasible object that is practically direct. The season for music and teaching is drawing to a close. Every conscientious teacher will be concerned about the musical well-being of his pupils during the warm weather. The good work the teacher so patiently built up during the winter can all be scattered during the summer if the pupil's mind is not to some extent brought to dwell on Music. There are about four months in which the pupil's musical faculties are dormant. The mind drifts into other channels. For this time, provision should be made for some kind of musical activity. First, every teacher should plan a course of study for every pupil, to be pursued during the summer vacation, so that the progress is not entirely brought to a standstill. Pieces and studies can be given the pupils as the holidays begin, and the order in which these pieces and studies are to be taken, all blocked out; each to be taken up according to a schedule time and *not touched before* that time has come. This will assure some sort of system. I should then suggest that *each* pupil take one or more of the leading journals published in the interests of their instruments, and to be *sure* and *read* all the articles carefully as there is a great deal of good food for thought in them.

Try it.

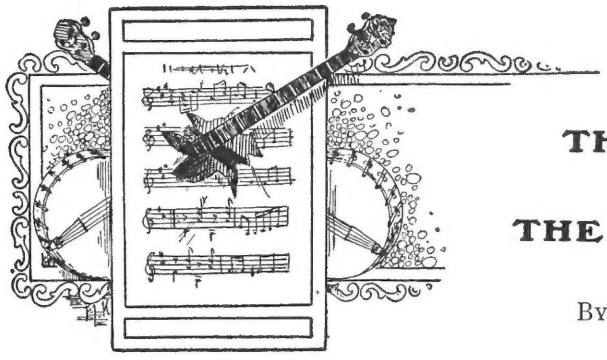
A TRIOLET.

Oh, give me a pipe and give me a glass,
And give me a comrade true,
With a heart of gold and a brow of brass
And a dividend or two.

Oh, give me the lips of a dainty lass
With her languorous eyes of blue,
And what care I how the seasons pass
Or what the nations do?



Oh, give me a mandolin sweet and old,
And a plectrum tried and true,
And all the lust and fight for gold
I gladly leave to you.



THE BANJO AND THE PLECTRUM

By F. L. Keates.

A phase of banjo playing that has been ignored by many and laughed at by some, is that where a *pick* or *plectrum* is used, as on the mandolin. This mode of playing has been termed illegitimate, but it must not be denied that it has its strong points. Mays & Hunter, Polk & Collins, Dana & Claudius, and others, have demonstrated its value in performing in large halls. It will, I feel quite sure, never be as popular as the guitar style of playing, but it will certainly grow in use, and especially in vaudeville work, will win the favor of managers where the guitar style will often be "turned down."

It is granted that the well-made banjo is capable of a greater variety of musical effects than any other instrument, not even excepting the violin. Many of these effects cannot be gained by plectrum playing, as, although this style of playing has it advantages, it is not *perfect*, and should be cultivated merely as an adjunct to the guitar style.

Polk & Collins, and others, used steel strings on their instruments, I believe. This was no doubt imperative in their manner of playing, as they were very vigorous performers, and had to perform every night in all kinds of weather ; but by far the most musical result is obtained from 1st string steel, and the rest gut. If a gut 1st be used, it does not wear well, and soon becomes "tubby."

Skilled use of the plectrum on the banjo produces a fluty, penetrating tone, which can be increased or diminished most artistically, at will. A banjo played 'plectrum,' accompanied by another banjo in guitar style, gives good results for concert-hall work. For small rooms, such as parlors, the plectrum in the hands of an ordinary player would be too noisy. A plectrum solo, with a nice piano accompaniment, is a revelation when properly done, especially if there is a good solo on the bass string, in which the plectrum can far outshine any finger-work.

Of course, in plectrum playing, as in other things, there is a good way and a bad way. The good way is worth studying.

The plectrum has been used with considerable success in England, and is making headway there, according to all accounts.

The principal use of the plectrum is in tremoloing. That is where it shines. In *pizzicati* it cannot always be handled to advantage, owing to the length of the banjo fingerboard, and the method of tuning. However, a great deal can be done with perseverance.

Some people class the banjo plectrum with the old banjo thimble. A great mistake, as there is no similarity or comparison between them. They differ in all essentials and effects, and the plectrum is destined to be used far more than the thimble ever was.

ADA CLAUDIA ROGERS.

Miss Rogers is a mandolin soloist of world-wide repute, having had wide experience as a public performer. The press has been most lavish in praise of her artistic work, and she deserves it all. For some time past she has been teaching most successfully in Grand Rapids, Mich, where she has turned out some fine players, as well as clubs. Miss Rogers is now organizing a concert company to go on the road next season. She is sure to make a success of it, as her mandolin performances alone will make a 'hit' everywhere.

FRANK MARRIN.

The portrait on our front page is that of Mr. Frank Marrin, of Grand Rapids, Mich. He is a mandolin soloist of great excellence, and has been a performer on that instrument for fifteen years. He attributes his success to hard work and a good instrument. He is naturally gifted as a player, and is an excellent musician.

JUST A SAMPLE.

As an indication that the Major is a good advertising medium, the following, lately received, is worth quoting: "*Friend Keates :* The Major is better, far better, than ever before. I get letters by the dozen with '*saw your Ad. in Major.*'—Louis F. Wright."

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Bass to B. *Otto H. Albrecht.*

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RICHARD L. WEAVER.
Author of Weaver's Celibrated Studies for the Mandolin.

1st. Mandolin.

Intro.

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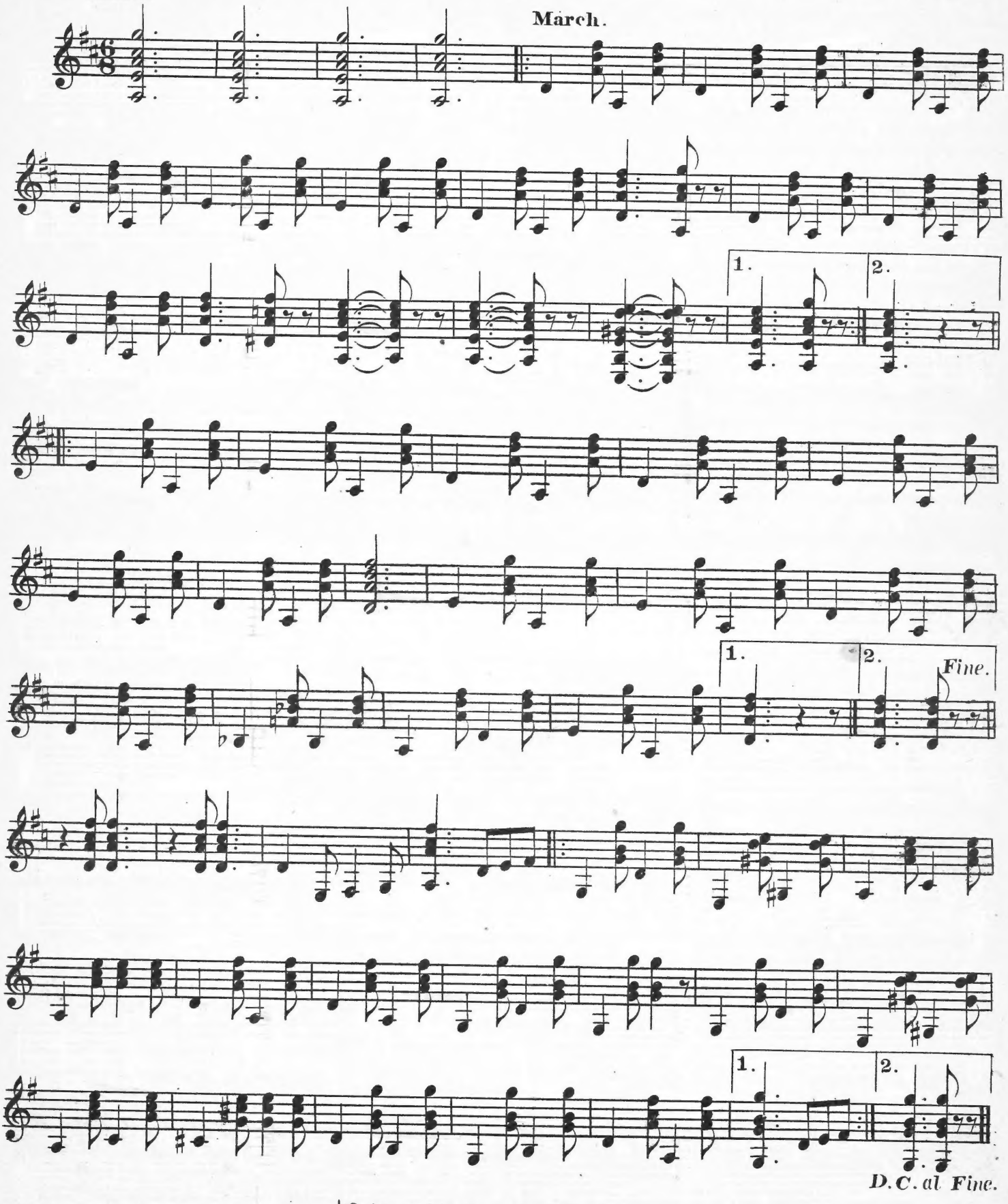
RICHARD L. WEAVER.



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No.9.

In Good Humor Gallop.

Echo Waltz. (Introducing the Slide.)

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By Major Capriccio.

"MUSIC" and "Rag-time are very distant relations. "Music" is the rich relation, "Rag-time the poor one, and they are not on speaking terms. But while the rich relation is often overbearingly stiff and formal, the poor one is always a good fellow, with a cheerful smile for everybody.

A teacher, speaking of amusing pupils, said that he was trying to explain the value of a half-note. "If," said he to the pupil, "a half note is equal to two quarter notes, what kind of note does two quarter notes equal?" The pupil thought hard for a moment, and then, with sudden inspiration and a smile of supreme confidence, said :

"Why, that's the key of G, ain't it?"

In music, as in other things, let us be careful that we do not mistake oddity for genius. It does not follow that a genius is an oddity, or an oddity a genius.

I recently had the pleasure of hearing Mr. Siegel play the mandolin. He is truly a wonder. His left hand technique is amazing. The delicacy and rapidity of some of his scale passages suggest the idea of a streak of lightning dipped in liquid silk.

Advertisers and everybody after reading the following report of the Philadelphia Teachers' League, will gain some idea of the field there is for the sale of music and instruments. This report shows the result of business done by the thirty-three members of this No. 1 Branch alone, during the past year.

Total Number of Pupils	1,430
Total number of Lessons	37,180
Total Number of Instruction Books	775
Total Number of Copies of Sheet Music	13,070
Banjo Sales	239
Mandolin Sales	248
Guitar Sales	127
Zither Sales	26
Total Number of Instruments sold	640
Amount of Cash for Instruments	$14,715.75
Revenue from Lessons, (Class and Private,)	27,885.50
Revenue from Music	3,455.87
Revenue from Requisities, including Strings, Music Stands, Repairs, etc., ...	2,907.20
Grand Total	$49,027.32

(Signed) Maurice Jacobi, *President.*

(Attest,) M. Rudy Heller. *Secretary.*

I have been wondering whether James Whitcomb Riley, that most delightful poet, ever heard a guitar nicely played. His little poem entitled *A Rhapsody* does not flatter the guitar by any means. First of all he says :—"she *twanked* a tune on her light guitar." He might just as well have said "*spanked.*" Then comes "a low, sweet *jangle* of musical sounds," and then says the sounds are "blurred as the voices of fairies." He ends up in direct contrast by calling the music a "strain divine," "melody mad," "tinkle and thrill." With apologies to the shade of Riley, I must say I would, at any rate, rather see the words "twanked" and "jangle" replaced by more musical ones. The poetry as a whole, however, is exquisite, although James couldn't resist being funny in the finishing line, which, is, to some people, like a cold douche, after the pretty expressions preceding it.

A Rhapsody.

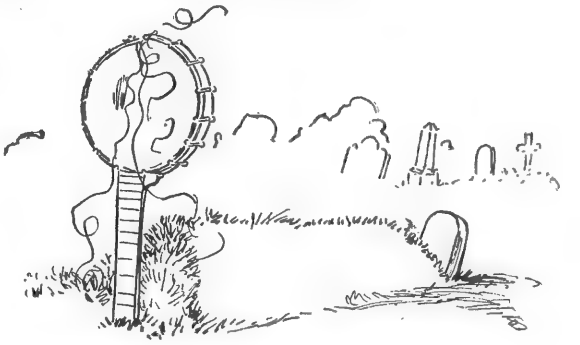
She twanked a tune on her light guitar—
A low, sweet jangle of musical sounds,
As blurred as the voices of fairies are,
Dancing in moon-dawn, dales and downs;
And the twinkling drip of the strange refrain
Ran o'er the rim of my soul like rain.

The great blonde moon in the midnight skies
Paused and poised o'er the trellis-eaves,
And the stars in the light of her upturned eyes
Sifted their love through the rifted leaves
Glintered and splintered in crystal mist
Down the glittering strings that her fingers kissed.

Oh, the melody mad! Oh, the tinkle and thrill
Of the ecstasy of the exquisite thing!
The red rose dropped from the window-sill
And lay in a long swoon, quivering;
While the dying notes of the strain divine,
Rippled in glee up my spell-bound spine.

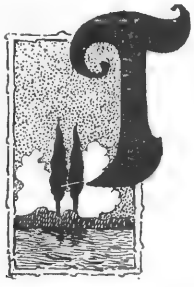
James Whitcomb Riley.

'The Astonishing History of Troy Town," by "Q," is a book that will delight any of you who are looking out for entertaining summer reading. I am reading it for the second time. Read how the old admiral used to solace himself with his big bass viol, and how, when he was 'mad,' he would pound the deepest bass until the house vibrated from cellar to roof. The humor is side-splitting ; the author's style superb ; the plot, rich.



Yes, it can truthfully be said that when the neighbors were through with him, he was a finished banjoist.

STUDIO AND STAGE



HE ELGIN COURIER (Ill.) has this to say about the concert recently organized by J. E. Fish, the well-known teacher of Elgin, Illinois :

Johnson Bane, a world-famous guitarist, convinced an Elgin audience Thursday evening, that the guitar in the hands of a skilled musician, is second to no musical instrument. Under Mr. Bane's remarkable touch it seemed as though there was nothing in the musical line the instrument was not capable of.

He came to Elgin under the direction of J. E. Fish, his entertainment being given in Strauss hall. There was a good-sized audience present.

Mr. Bane rendered an exceedingly difficult and varied program.

Prof. Mansfield reports business good in San Francisco. Mr. Mansfield is playing in one of the finest mandolin organizations in the west.

Frank S. Morrow's Farland concert, Pittsburg, Pa., was a fine success. Mr. Morrow is very busy indeed with scholars.

Mr. and Mrs. Jacobi's recital at the Pennsylvania Conservatory of Music, Philadelphia, May 8th was a pronounced success.

W. H. Johnson, Brandon, Vt., has purchased the patent and rights of Bacon's "Neverslip" banjo bridge, and is now manufacturing same with special machinery.

At a musicale recently given by Mr. and Mrs. Will Patterson, Natchez, Miss., Mr. S. Duncan Baker delighted the company with his splendid banjo playing, and received much applause.

Claudius & Corbin are two banjoists that are creating a furore wherever they appear. They play "Zampa" and "Poet and Peasant," with orchestra, in fine style, and are the most decided of "hits" in banjodom to-day.

Komm and Lomax are another fine banjo team, their centre being Detroit. They play in Canada, Michigan, Ohio, and other states, and are very popular. Their repertoire includes, Popper's Gavotte No. 2, Hauser's *Wiegenlied*, Overture, William Tell, L'Infanta March, University cadet, Old Kentucky Home, (arr. Farland) etc.

The Saginaw pupils of Miss Caroline Nichols (successor to N. S. Lagatree) appeared to fine advantage in a musicale, April 25th. The press speaks highly of the work done by Miss Nichol's scholars. The Lagatree string orchestra and the junior Mandolin and Guitar club appeared.

The "Ideal," Trio, Jamestown, N. Y., is doing good business, and is a combination of clever players. Their instruments are two mandolins, guitar and "traps."

Harry Bill, the blind banjoist of Torrington, N. Y., assisted by Frederick J. Bacon, banjoist, J. J. Derwin, Mandolinist, and Miss Lena Blackman, pianist, gave a truly delightful concert in the Torrington City Hall, May 7th. The programme would make the mouth of a banjo-lover water. It was the kind of programme that pleases all sorts and conditions of people, and the affair was therefore a tremenduous success. Some of the selections were by Glynn, Hall, Bacon, Latshaw and Bertholdt, the kind of music that makes the banjo popular.

The May Festival and prize contest of the Philadelphia B. G. M. and Z. Teachers' League, No. 1, held May 18th, in Association Hall was attended by an immense crowd, and was extremely successful. Mr. Farland appeared, as also did Miss Hilda Hemple, mandolinist, besides other talent. Two banjo clubs, four mandolin clubs and five zither clubs contested for prizes offered. The judges were : A. A. Farland, C. L. Partee, F. L. Keates, Frank S. Morrow and Frank Glading. The Normandie Banjo Club, Tshopp's Symphony Mandolin Club, and the Harmonie Zither Club took the first prizes. The concert opened with Rudy Heller's "Camden Bells," played by a B. M. and G. orchestra of 75 players. Everything went off well, but the concert was rather too long, it being close on 11-30 before the last number was finished. This was owing to the large number of clubs entered in the contest.

N. S. Lagatree, of Detroit is engaged to teach mandolin, banjo and guitar in the special summer course of the Bay View, (Mich.) Conservatory of music.

Fred S. Stuber played at Keith's, in Philadelphia recently, and was offered "Keith's Circuit." He 'turned it down' for an all summer engagement elsewhere. Fred Stuber is becoming more celebrated every day as a wonder banjoist.

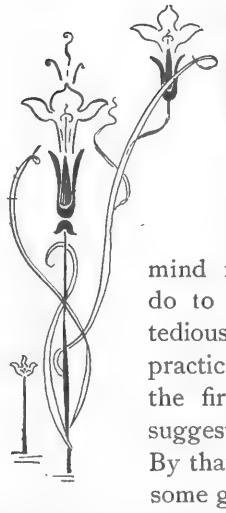
Thos. J. Armstrong has just finished some grand selections for the last book of his new and already famous class studies for two mandolins, two banjo's and two guitars. Charles Corbeau is busy arranging splendid piano accompaniments for these studies.

The mammoth mandolin and guitar orchestra project for the Pan-American Exposition has been dropped. The projectors, or suggestors, feared that they might bite off more than they could chew. An out of town show is not the soft snap that a local affair is.

TO AMATEURS ONLY

By ADA CHAPMAN,

GRAND RAPIDS, MICH.



LET us,—as amateurs,—make the study of music a real pleasure. The first question that comes to our mind is: What *can* we do to make those long, tedious hours of hard, dry practice a pleasure? In the first place I would suggest a good teacher. By that I do not mean some great professor who has gotten a reputation by his handsome face or by wearing his hair long. By the way, Paderewski won his reputation by long hours of hard practice, and his choosing to wear his hair long has nothing to do with his great execution.

In choosing our teacher we must not expect too much. We must remember that the music teacher is not an immaculate god. But we have a right to choose the good from the bad, and when we are giving our time and money, it is our right and duty to see that we get value received. Then, after we get a good, conscientious teacher, let us prove our appreciation by doing our part well. We must not expect our teacher to do our learning. He can teach us, but our learning comes only by our persevering efforts, and if we take the right course, our efforts will not be in vain. Let us have regular hours for practice, and improve the time practicing neither more nor less. My reason for not practicing "over time" is this: We perhaps feel unusually ambitious, so we practice thirty minutes extra. To-morrow, not feeling so well we console ourselves thinking of yesterday's extra thirty minutes; next day we do not feel much better, and the following day worse. And by the time our next lesson comes, we find we have given ourselves about 500 per. cent too much credit for the extra thirty minutes. Here is another thing we must be careful about. We can not expect to spend an hour in looking over sheet music, turning the leaves of our instructor, idly picking the cord of C. or playing the Spanish Fandango, and get up with a satisfied air, thinking to ourselves that we have put in a "whole hour" in practice.

We should cultivate early a habit of playing with ease, and when we make mistakes, do not allow ourselves to frown, for the laborious expression of a performer's face ofttimes spoils the effects of a composition. And while we are striving to cultivate the expression of the face, we must not forget to cultivate the fingers. A smooth, musical touch is a rare accomplishment that we should strive to acquire. A simple composition can be rendered very effectively if played with expression, and if we practice with expression we will be less likely to fail when playing to entertain. When I practice I always imagine myself playing in company with others, and if I make a mistake I do not stop, but keep my time unbroken, and the next time over the passage I try not to make the mistake. Do not practice more than sixty minutes without washing the hands and drying them well, and do not load them down with heavy rings; one or two dainty rings should be sufficient and shows much better taste.

Do not think of practicing when the mind is disturbed. But when you do practice, practice with a determination to conquer. It is a careless, disinterested way of practicing that causes so many failures among our would-like-to-be players.

M. RUDY HELLER.

OUR friend, Mr. M. Rudy Heller, is a true-born Yankee, and proud of it. A better gentleman and a more genial friend it would be hard to find. He began the study of the banjo when twelve years old, and has been teaching for seventeen years. He organized a banjo club in Jersey city as far back as 1883.

Everybody knows Mr. Heller's compositions for the banjo, and for clubs. "The Little Rascal" for club is immensely popular, as is also "Dreams of Darkie Land." His new march, "The Camden Belle," played by the large orchestra at the May Festival of the Teachers Leagne, May 18th, is a pretty and catchy piece, and promises to become extremely popular.

His compositions are also quite prominent in England, and are published there by W. E. Temlett.

Miss Marguerite Williams, of the *Banjo News*, London, England, was a pupil of Mr. Heller's whilst she was in America. Miss Williams is a clever writer of short musical stories, and is an excellent banjoist.

Mr. Heller is at present Music Instructor at Haverford College, Haverford Grammar School, Bryn Mawr College, Marshall Seminary, and has also many pupils at his own studio. He is author of Heller's Comprehensive Studies for the Banjo, and of Heller's Improved Studies, now in preparation. He takes a deep interest in the B. G. M. and Z. Teacher's League, and works untiringly in its behalf. He was one of the prime organizers, and is at present Secretary of the Local branch, besides being a prominent officer in the National Body.

CHARLES CORBEAU.

THIS clever musician and arranger has established a splendid reputation, among professionals, for his beautiful and scholarly arrangements.

Charles Corbeau was born and raised in the city of New York, and received a liberal education in music at the New York Conservatory of Music. He has occupied the position of orchestra leader in numerous travelling companies, having been in nearly every state in the Union.

Mr. Corbeau is also quite a linguist, speaking several different languages. At one time in his career, he journeyed to Europe as an interpreter for a party of wealthy tourists. Becoming tired of travelling he finally settled permanently in S. Bethlehem, Pa., where he is now busy teaching, and arranging music.

In speaking of his piano accompaniments, Mr. Corbeau claims that heretofore very little attention has been given to piano parts by the composer.

Here is what he says :

"In the minds of most people, the banjo has always been associated with negro playing. My idea is this : Take any instrument, however humble, place it in the hands of a good player, and you will see its possibilities. Now, even when an expert plays, it requires a good accompaniment to bring out the proper effects. A few simple chords is not the best way. In my opinion, the piano part must be of higher order. It must require some study and thus interest the player, who will thus take pride in knowing that his effort contributes towards the success of a piece of music, and that he is entitled to a share of the credit ; in short, that he is not the 5th wheel to a wagon."

TRADE SPECIALS

The Farland Wood rim banjo is having a remarkable run, the demand for same having continuously exceeded the supply since it was placed on the market. Mr. Farland's success has been greater than ever since he began using the wood rim banjo. The instrument has the endorsement of all the best players and teachers who have examined it, including T. J. Armstrong, C. C. Rowden, Frank S. Morrow, Stephen Shephard, H. C. Trussell, Geo. A. Austin, J. J. Derwin, Myron A. Bickford, Fred S. Gerrish, Miss Annie Swasey, Mrs. K. F. Horner, Mrs. D. A. Ambrose, J. J. Levert, S.A. Thompson, J. Arthur Maney, Geo. F. Gellenbeck, A. I. Anderson, and a host of others from Maine to California who have purchased the Farland Wood Rim Banjo. See Advertisement.

Now is the most important time of all for the using of Rapp's Protection String Case. It is a boon to all players, as it ensures them against strings spoiled by damp weather or by the perspiration which, in summer, makes the clothes more or less damp, and always takes the gilt off any gut or steel string carried in the pocket without the protection of a Rapp case, which is lined with oiled silk, and can laugh at moisture. Read the Ad. herein, and send for a case at once. People like Farland, Armstrong, Lansing, Brooks and Denton, etc., always carry one.

The Ideal Musical Goods Co., are advertising their great new specialty in this issue; it is a damp proof head for banjos, and like Bacon's strings, and Rapp's string case, is an immense boon to players. Send for one.

Louis F. Wright says that his Peerless Strings are selling rapidly to MAJOR readers. These strings of his have gained a very fine reputation everywhere they have been tried, and many hundreds of teachers and players use no others. They are indeed excellent quality and everybody should try them.

We draw your attention to Valentine Abt's advertisement in this issue. The new music he advertises is superb in every way, and will be used by all who are desirous of playing the right kind of mandolin music. Mr. Abt's 'pick' is also a fine article, and is highly satisfactory. Mr. Abt is now booking next season's concert engagements. During the summer months he will be pleased to receive advanced mandolin pupils at his advertised address. See Ad.

Mr. Maurice Jacobi advertises Foreign Publications in this number, and his lists of same are worth sending for. It will repay players to become acquainted with some of the best foreign mandolin, guitar and zither music. Mr. Jacobi also has a new ideal bridge pin to offer guitarists, which is said to be a boon.

His piano parts to Fred Stuber's banjo solos, are the delight of the public player.

Mr. Corbeau is now engaged in writing piano accompaniments for Armstrong's Progressive Studies and there is no doubt his work will add very much to their attractiveness.

Eugene Page and Miss Florence McCune.

THE wonderful mandolinist, Mr. Eugene Page, and his gifted accompanist, Miss Florence McCune (who is also a fine artist on the mandolin), paid Philadelphia a visit, May 10th and 11th, and we were amoug the fortunate ones for whom Mr. Page played, in the studio of Mr. Thomas J. Armstrong. It is as difficult for us to describe Mr. Page's playing as it is to describe the exquisite perfume of a violet. There are times when he can produce a tone "like velvet crushed upon a bell," as the poet says, and his virile brilliance at other times is sensational. His rendering of the violin fantasie, "Il Trovatore" (D. Alard, Op. 37) was a masterly performance. Miss McCune's piano accompaniment was most praiseworthy, We shall hear a great deal of Mr. Page yet. Of late, he has been kept very busy with his own concert company, and has met with most remarkable success, There never was a finer organization on the road. Mr. Page expects to play in the East shortly.

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Victor Craske & Co., of Detroit, Mich. is a firm who indeed understand how to make really good mandolins, banjos and guitars. Mr. Victor Craske himself is a true artist in instrument making, and there is not a more reliable maker in the business. Special orders entrusted to him will receive faithful and immediate attention, and the result will be artistic and musical in the very highest degree. Please read his Adv.

Some of the finest solos and teaching pieces for mandolin that have been issued in late years are those new ones by Samuel Siegel, and which are published by the Wulchner Music Co. whose half-page Adv. will be found on back cover of this number. We cannot speak too highly of these compositions as they are musicianly, original, and most pleasing. The first edition was exhausted in a few days, and the present edition, tho' large, will undoubtedly go as rapidly. Send for them at once.

Grunewald's new guitar tailpiece and bridge support is a novelty with most valuable features to it. It is a sensible Idea, as it not only strengthens the instrument, but decidedly improves the tone. Turn to Adv. herein.

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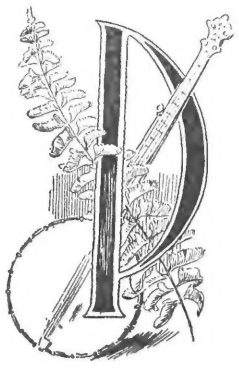

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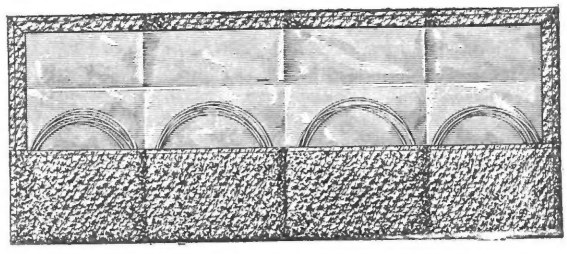

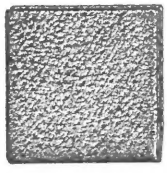

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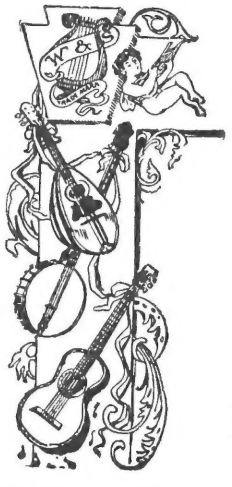

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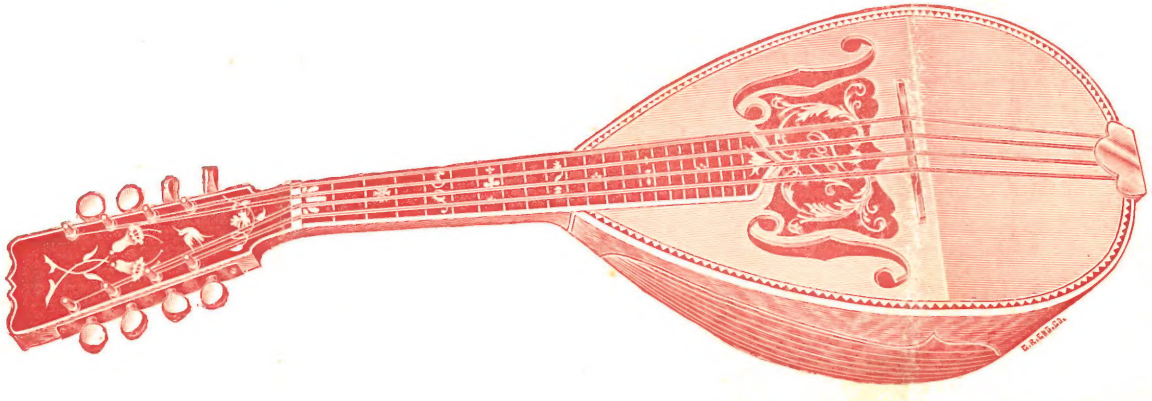

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